

KERAMIC STUDIO

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SYRACUSE, NEW YORK

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WE had planned on publishing a series of most interesting and entertaining letters from a member of the ceramic "sorority" who has been spending the last year in China and Japan. By a mischance the first letter got away from us, and we have been so long in finding it and so much material has accumulated that we may have to give up the idea. We are, however, publishing in this issue a part of the last letter from Japan as it will be of special interest to ceramists.

I have visited two potteries, Sakada and Kiukozan, where Satsuma ware is made in Kyoto, Japan, and watched the various processes. In the Kiukozan we were taken first to the room where a young Japanese was turning large vases on a wheel. There was a square opening in the floor and a 18 inch disk in the center a little below the level of floor. The operator, seated on the floor, turned this wheel or disk by hand, that is, by placing a stick in a small groove in the disk and turning it rapidly, then working with the clay as long as the impetus lasted. He took a large mass of wet clay and placed it in the center and patted and pounded it in a tiny mound and set the wheel going. He then worked a bit up into a knot which he deftly flattened out, thinned with his hand on under side and a piece of rubber on top, trimmed edge with a knife, rounded edge with his hands, made the ridge in center with his rubber gauge, put a piece of string through the clay at the bottom and lifted off—a saucer. In a moment a cup was made, then a bowl, and then a large vase. The vase down to the largest part was made first, cut off by string and set aside; then the bottom was shaped, the two put together and welded and smoothed by the deft fingers and the piece of rubber, and moistened with water. The gauge was applied; the size and height were found to be perfect, and the vase was then cut by a string from the piece of clay on the board and lifted by a strap to a board to dry. We then watched other operators make vases, jars and bowls, and from this room were taken to see the kilns. The bisque is fired every day, but glazing done only twice a week. The kilns are huge mud mounds on the side of a hill, one above another, but connected in some way. They were all stacked ready for firing. Wood was the fuel used.

We were then taken to the buildings where various other things are made of porcelain. Dolls, dogs, cats, lions and those small images one sees everywhere and wonders who ever buys them. The operators here are young Japanese women. Several had small babies strapped to their backs while they worked.

We then visited the decorating department, and I wish I could make you see the wonderful skill and speed of these workmen, all seated on the floor, outlining with precision more rapidly than we can draw, the brush exactly vertical between the third and fourth fingers, banding, making borders and all-over designs. From there we went to the stock room, and I saw many adorable shapes in Satsuma which we never see in America. I told a representative of the company of the mistake made by most manufacturers in making the open sugar so much larger in proportion than the creamer, and put in a plea for more shapes suitable to conventional design.

Separate from the rooms and buildings in which the Japanese do their best work, are places where workmen are turning out large numbers of dreadful looking vases with ornate handles, a mass of brilliant color and cheap gold, impossible things which fill our five and ten-cent stores. I asked what they did with these things, as the Japanese never use them in their homes. The reply was what I feared it would be: "We ship them to America. The foreign trade wants them." You should see the cheap wares the Japanese and Chinese use. A simple bit of decoration or no decoration at all, soft color glazes, nothing to offend in any way. If we would educate the taste of our poor people, it seems to me we must urge those buyers who purchase these goods in large quantities, to ask for the things used in this country and not the monstrosities in gold and color which we now take in such numbers.

The last department visited was the shipping room, and there we saw the packers busily engaged in wrapping and checking up a large order for Burley & Co., of Chicago.

Hallie B. Smith.

June 21, 1915.

Mrs. Smith's remarks upon the sort of stuff made for the American market is a sad commentary on the results of art education in our public schools, the lack of adequate explanation, from the standpoint of artistic taste, of the objects in our museums, and in fact, the lack of such objects of art crafts in most of our museums; and to go still further, the lack of art crafts museums in most of our smaller towns, and many of our cities. We have been so absorbed in the practical things of life that we have failed to create about us an art atmosphere. A feeling for the *fit* and the *fine* should be as natural as breathing. But we will never have it as a nation—never live it as the Japanese do—until we have stepped aside from the strenuous life and taken time to refresh our souls; to build our homes, our public buildings, our shops even, and our streets, with some thought of individual expression and of restful co-relation; to have in our shops objects that are harmonious and simple; to cast aside the thousand and one useless and frail objects that crowd our homes, and upon which we waste our time and our thought, as well as our money; to have in our homes, as William Morris said, only those things that we know to be useful and believe to be beautiful, and to acquire a true standard of beauty by which we may have courage to take nine tenths of our belongings and consign them to the flames, rather than to suffer by association with them, a deterioration of taste for ourselves or for others.

It is a difficult matter, however, to have the courage of our convictions, so many considerations enter into our lives. There are the wedding gifts that must be kept in evidence for fear of affronting our friends; there are the early loves that we have outgrown but which association still holds dear; there are the things we keep because they are old or belonged in the family. But accidents occasionally relieve us of some of these spots on the fair face of the moon and we need not replace them. But worst of all, with many of us—perhaps with most—money considerations lead us not only to endure, but to perpetrate and disseminate more objects of degenerate art which can be classed neither as useful or beautiful. The editor of *Keramic Studio* with the rest must strike her breast and cry "Mea culpa."

✕ ✕

We give this month two pages from the flower note book of Mrs. Florence Wyman Whitson as a gentle reminder to our students not to let the summer pass without a similar gleaning of material for the winter. This note book has some thirty odd pages of wild flowers, some of which are quite unusual. The names are often missing, since one must be a botanist as well as an artist to make comprehensive notes, but names are not necessary in this instance.

✕ ✕

Readers of *Keramic Studio* will be interested to learn that the editor, Mrs. Robineau, has just received notice of the award of a Grand Prize for her exhibit of porcelains at the San Francisco exposition. It is a great gratification to be recognized in one's own country. The San Francisco exhibit consisted of 102 porcelains representing carved decoration, crystalline, flammé and mat glazes.

DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

PROBLEM XVI. COLOR HARMONY, APPLICATION (continued)

"Appreciation of beautiful color grows by exercise and discrimination, just as naturally as fine perception of music or architecture. Each is the outlet for the expression of taste, a language which may be used clumsily or with skill."—Munsell.

LET us now return to the designs of Problem X,* (Plate, Pitcher and Bowl). We have suggested the values of the colors by the neutral values shown. We have only to substitute color in the same values, selecting our Hues, Tints and Shades, which will, by their attractive force, correspond to the general balance of the grey scheme. This group is considered as a set, and will be so treated. If a *child's* set, we have a variety of schemes from which to choose, from the monochrome of Blue or Grey to a combination of bright cheery colors; the type of design will again determine this. If animals or units from toyland have been selected, we may exercise our love of color; if the motif be floral, we will be influenced by the one depicted. Blue Grey and Pale Yellow make a lovely combination for a child's set, also a scheme with bright touches of Scarlet and Green. If the set is intended for an adult, we will probably choose a quieter and daintier combination of colors with White or Ivory ground. In the latter case, the spotty effect—sometimes permissible in the decoration for children—is to be avoided. Here is where our discipline in values will again appear. Keep in mind the two kinds of harmony—that gained by the use of colors closely related, and that of contrast. Cool backgrounds, as a rule, call for cool colors in the design and warm background tints for warm colors. Remember that we are to confine ourselves to the designs already constructed, as these have already been criticised as to *construction* and *values* and our problem now is that of *color harmony*. It is impossible, in a course of this kind, to do more than suggest possibilities. To limit the exercises too much narrows the understanding of the Problem; to allow too much liberty in the matter of selection and adaptation leaves the student all at sea, with nothing definite to cling to, so we have tried to choose a middle ground, hoping that the misunderstandings may all be cleared up by the criticisms and that a better understanding will result.

EXERCISE

Color designs of Problem X (Plate, Pitcher and Bowl) with reference to the use of the shapes and to the motifs already chosen. Do two sets under this Problem, one showing a cool and one a warm color scheme; one, a monochrome or showing close harmony and one the harmony of contrast. Watch carefully the balance of the colors and the general harmonious effect, as before, choosing the color schemes methodically from the charts and showing a color analysis, indicating the *Hue*, *Value* and *Chroma* in each.

* See *Keramic Studio*, December, 1914.

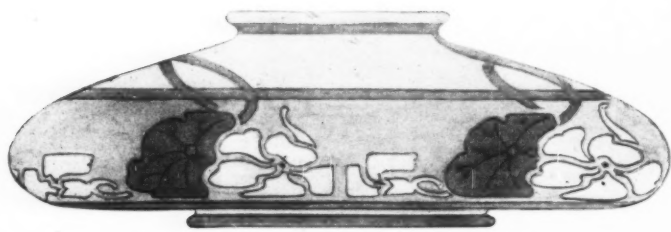


PLATE XVII (Fig. 2)

PROBLEM XVII. COLOR HARMONY, APPLICATION TO VASE FORMS

"The poverty of color language tempts to a borrowing from the rich terminology of music. Musical terms, such as "pitch," "key," "note," "tone," "chord," "modulation," "nocturne" and "symphony," are frequently used in the description of color, serving by association to convey vague ideas . . . in the same way the term *color harmony* from association with musical harmony, presents to the mind an image of color arrangement, varied, yet well proportioned, grouped in orderly fashion, and agreeable to the eye . . . musical harmony explains itself in clear language . . . but the adequate terms of color harmony are yet to be worked out."—Munsell.

BEFORE going further with our application it would be well to consider some of these musical terms in the above quotation. What do they mean to us in connection with our color work? Take for instance the term "key." We often hear this term used in connection with a color scheme—"it was painted in a high key." This means that the colors used were pure as to chroma and light in value. In this connection

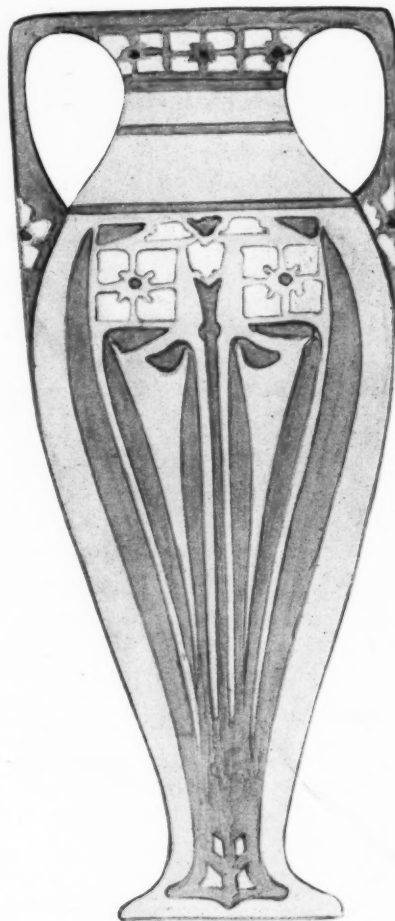


PLATE XVII (Fig. 1)

it is well to divide our value scale into three registers, upper, middle, and lower register. The first four values, beginning with White, may be considered as the upper register. Color schemes using these values if pure as to chroma, will be in a, "high key." The three middle values, beginning with low light, will constitute our middle register, and the four lower ones, beginning with high dark, our lower register. This division gives us a definite basis for mutual understanding. In the earlier problem we have stated that a *chord*, made up of notes in the same register, is more harmonious and more easily managed than one of notes widely separated,—so in color, our safety lies, at first, in using colors not too widely separated, avoiding the spectacular. Also color schemes in a *high key*

become tiresome. "The mark of a colorist is ability to employ low chroma without impoverishing the color effect." We have already defined the terms *note* and *tone* in our earlier Problem. Let us try to get these definitions firmly fixed in the mind so that we may use them in their true sense.

For the practical application under this Problem we will color the designs of Problem XI*—the vase forms. As in Problem XVI, the values have already been suggested by the neutral values shown. The abstract design gives us entire liberty as to our color scheme. This is one advantage of the abstract design or the design so formal as to have lost the necessity of considering the natural coloring of the motif. The character of the design will determine largely the strength of the color scheme—the key and general tone. The design of bold type may be strong in color, while that of the more refined type should be correspondingly delicate in color. The abstract design shown in illustration (Figure 1) has a background of soft neutral yellow (yellow-orange) value, "light" chroma No. 4. The decoration is in grey-green, dull blue and gold, the green being middle grey in value and chroma No. 2. The blue is low dark in value, chroma No. 2. The slender Greek vase with the decoration from the narcissus motif is in delicate tones of grey-green, light as to values which are confined to the upper register but of softened chroma. The background is a delicate tone of green, light in value, and neutralized three times. The leaves are low light as to value but neutralized twice (chroma No. 2). The flowers are white with a touch of pure yellow in the center. There is no outline, the values themselves defining the design. In the low vase (Plate XIII, Fig. 3), the decoration of mountain ash, the background is a neutralized orange, (chroma No. 5, value, low light). In the decoration the background spaces between the units are a lower tone of the same color. The leaves are grey-green (chroma No. 3, value middle grey). The berries are red-orange (chroma No. 1, value high dark). The path is of gold. The whole design outlined in black.

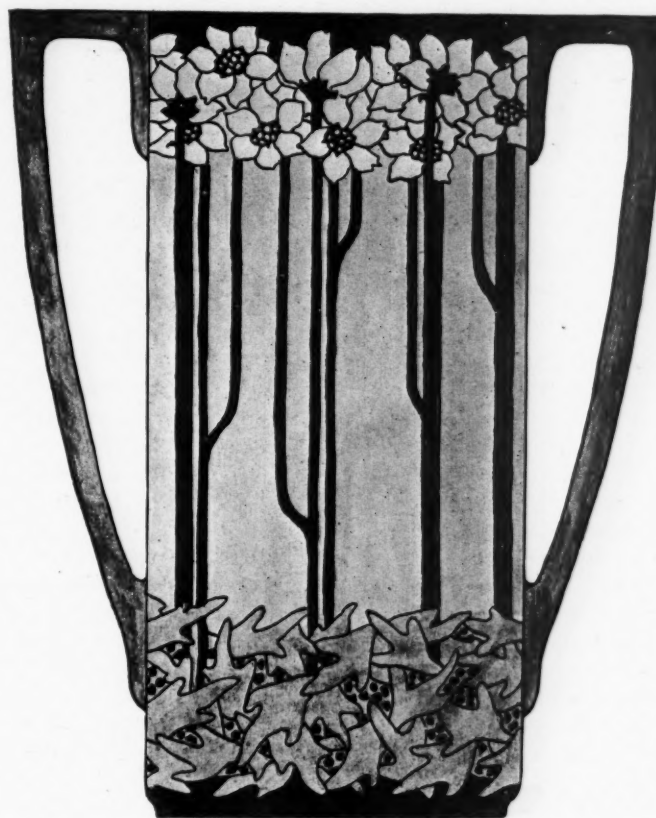
The low vase, the nasturtium decoration, has a neutral background, yellow-orange No. 4. The band behind the decoration two tones lower in value and the decoration in tones of yellow, orange, red-orange and grey-green.

For an object such as a vase or jardiniere, which, because of its nature, becomes, as it were, a part of the color scheme of the room, it is usually best kept low in tone. The general tone of our interior decorations are, as more study is given to the subject, becoming more and more harmonious and we do not wish even our "articles of vertu" to jump at us as we enter a room, but would prefer to become aware of them gradually to make their acquaintance one at a time. This is why the products of our best factories are so pleasing and practical: they are confined largely to the soft greens and browns, and the decorations, generally speaking, are low in tone. So while we do not feel hampered by this suggestion, it is one we will do well to note until we have gained sufficient technical skill and artistic knowledge to produce an object of such intrinsic worth as will place it above such consideration and in the class of "objects of Art."

EXERCISE

Put vase designs of Problem XI into color, choosing for the color schemes such combination (chords) as will best fit the type of the design and the size of the piece. Keep the background tones low in chroma, avoid strong contrasts; keep the color scheme simple, using from three to five colors only in each design; avoid sharp outlines and the use of too much gold, which,

by the way, should be selected, as to shade, to harmonize with the colors of the design. Silver, white-gold, and green-gold harmonize with the cooler schemes, while yellow and red-gold are best used with the warm colors. The metals used are, of course, a part of the color scheme and should be selected as carefully as any of the colors. For objects of this nature, the matt colors will be found satisfactory especially for background work.



VASE

Mary L. Brigham

OUTLINE flowers and the leaves with Dark Grey. Stems, dots back of leaves and center of flowers are Gold. The handles should have a gold band on both sides. Second fire, oil dark tint at top and bottom of vase and dust with 2 parts Pearl Grey, 1 Ivory Glaze, $\frac{1}{2}$ Dark Grey and a touch of Dry Ivory. Oil flowers and dust with Yellow for Dusting. Oil leaves and dust with 3 parts Florentine, 1 part Pearl Grey. Oil background and dust with equal parts Pearl grey and Ivory Glaze and a touch of Albert Yellow. Retouch Gold.



STUDIO NOTES

Miss Ione Wheeler of Chicago has returned to her studio in the Fine Arts Building, where she is again taking up her work with many pupils.

Mrs. B. B. Crandall of Chattanooga, Tenn., will open a studio at her Summer home "Woolferts Roost" on Lookout Mountain on Tuesdays and Fridays for the Summer. Mondays, Wednesdays and Saturdays at the Chattanooga Studio.

* See *Keramic Studio*, January, 1915.



BOWL—YUKEY R. TANAKA

(Treatment page 49)

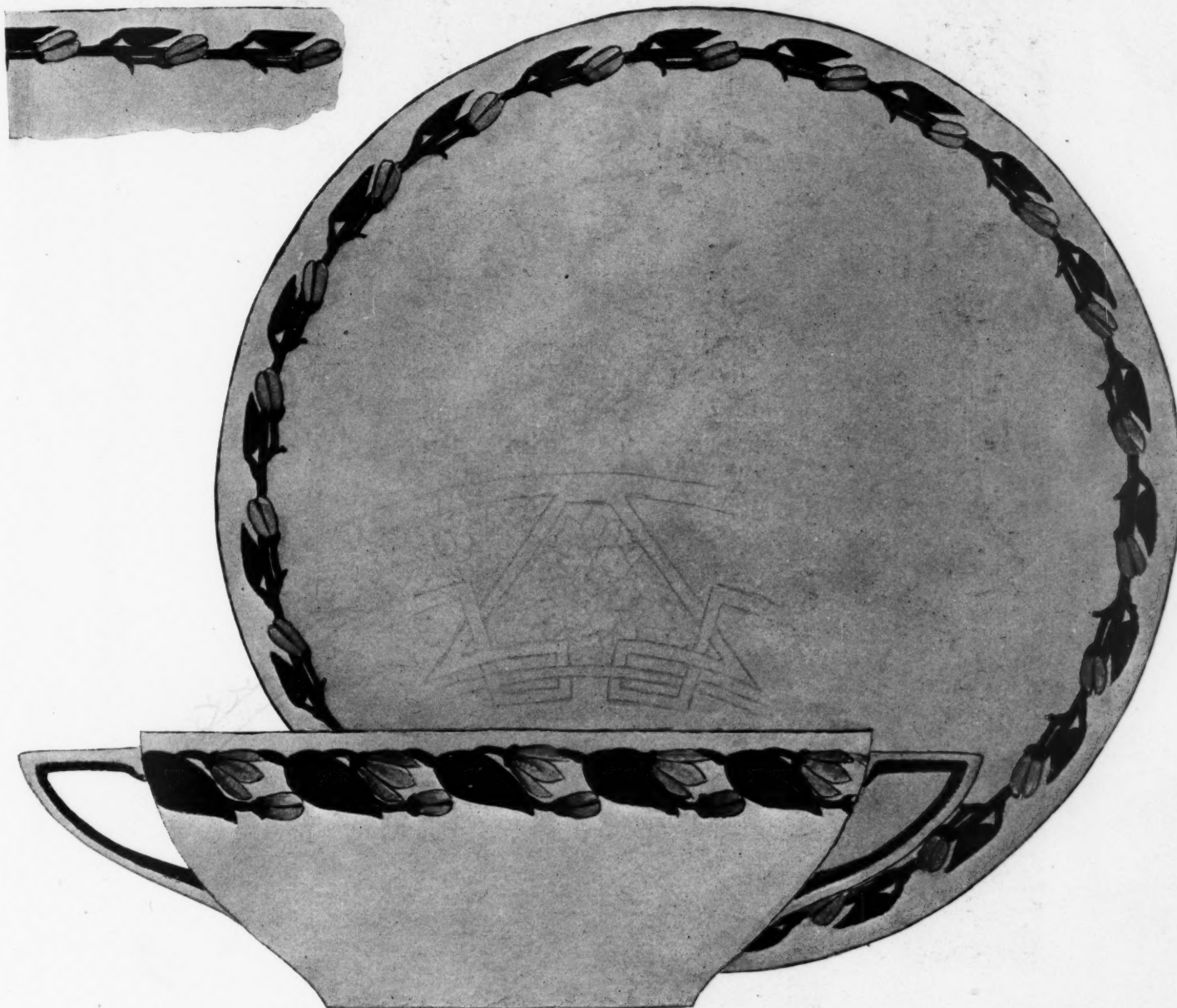
BOWL (Page 48)

Yukey R. Tanaka

BANDS in the border and the design on feet are in Gold. Butterflies and the light tone on feet are Yellow Brown and a little Blood Red. Shading and outlines are Dark Brown. Dark places in the figure between butterflies is Black with an outline of Deep Blue Green and a little Copenhagen Blue. The geometric figure between the iris is of the same color shaded with Copenhagen Blue. Background in border is Blood Red

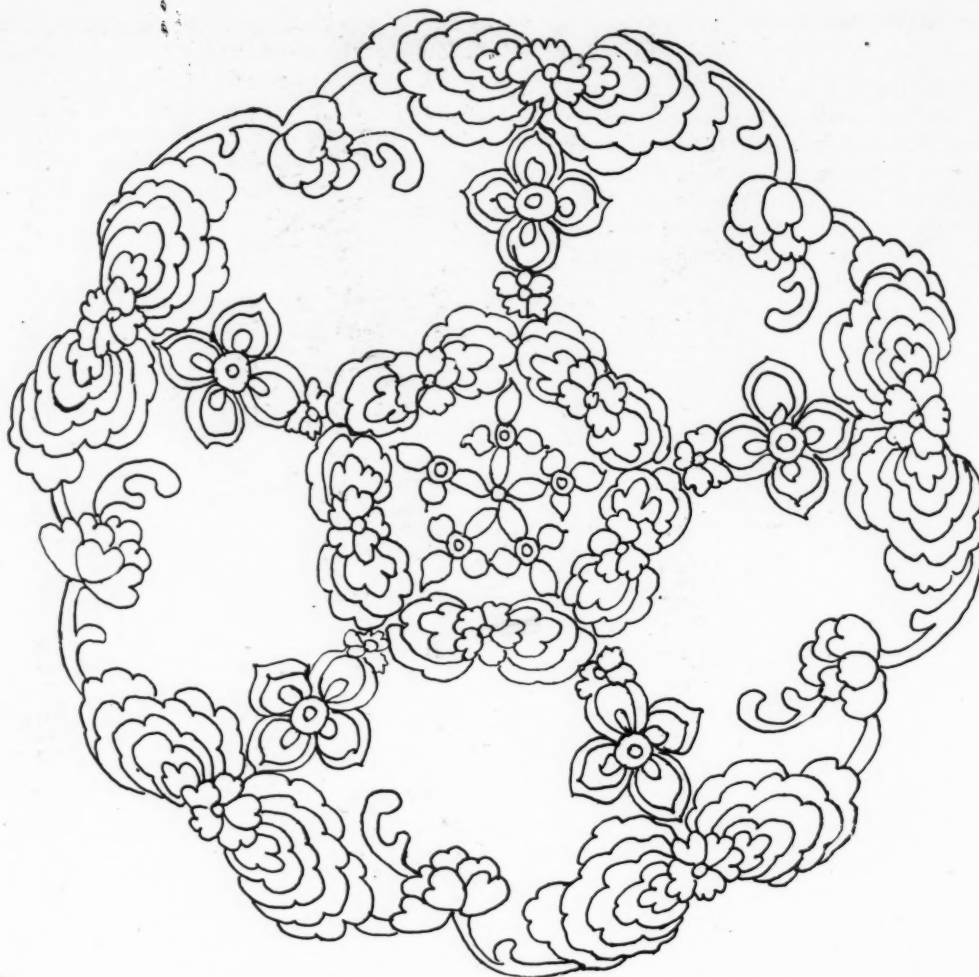
and a little Dark Brown. The light part of iris is left white with yellow marking; the darker tones are Blood Red and a little Violet with touches of Deep Purple. The darkest tones are Banding Blue and Deep Purple. Leaves are Apple and Yellow Green and a very little Yellow Brown, and the space in the center is Black. Background is Yellow Brown and a very little Blood Red, at top, shaded down to Yellow Brown and Yellow.

Inside of Cup

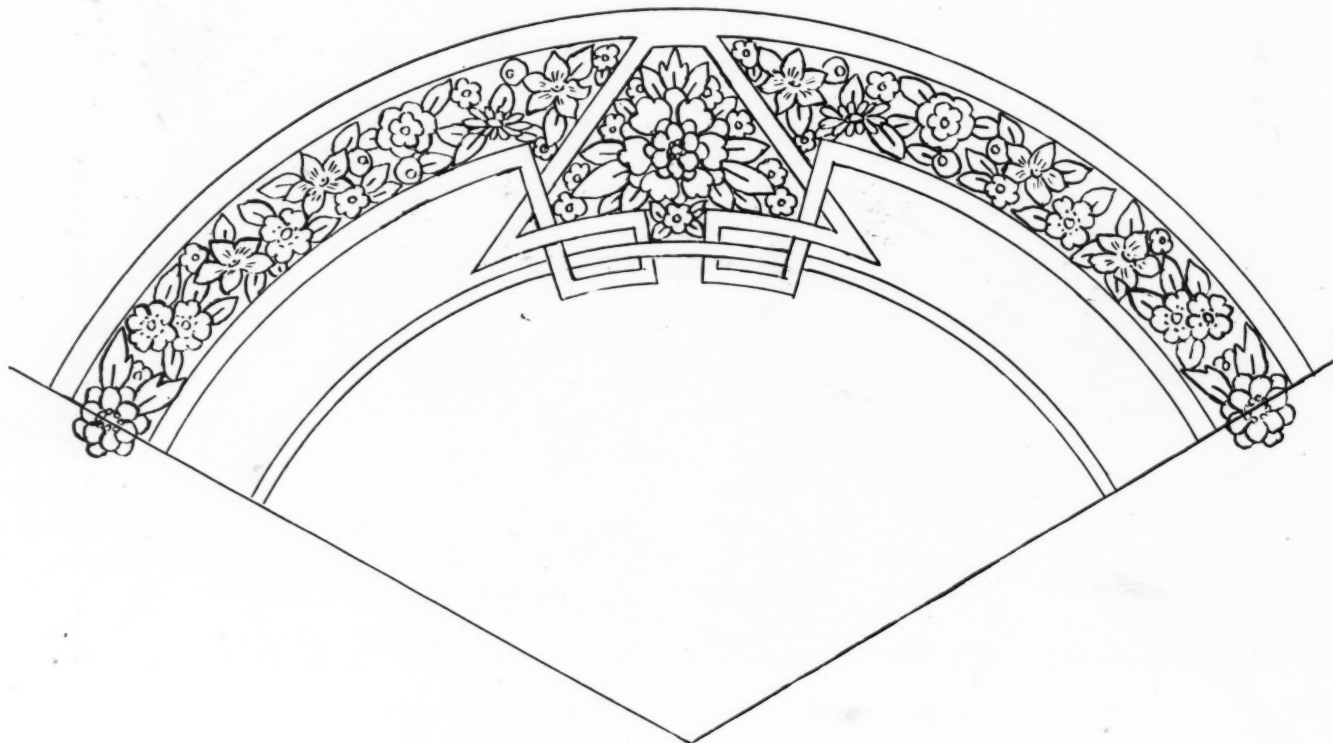


BOUILLON CUP AND SAUCER, ORANGE BLOSSOM MOTIF—LOLA A. ST. JOHN

Outline design in Dark Grey. For the background use a light tint of Pearl Grey and Warm Grey mixed. Wipe out flowers and buds and give a thin wash of Ivory and shade with Ruby. For leaves and stems use Yellow Green mixed with a little Yellow Brown and Pearl Grey.



CHINESE DESIGN COPY—MARY B. JENNINGS



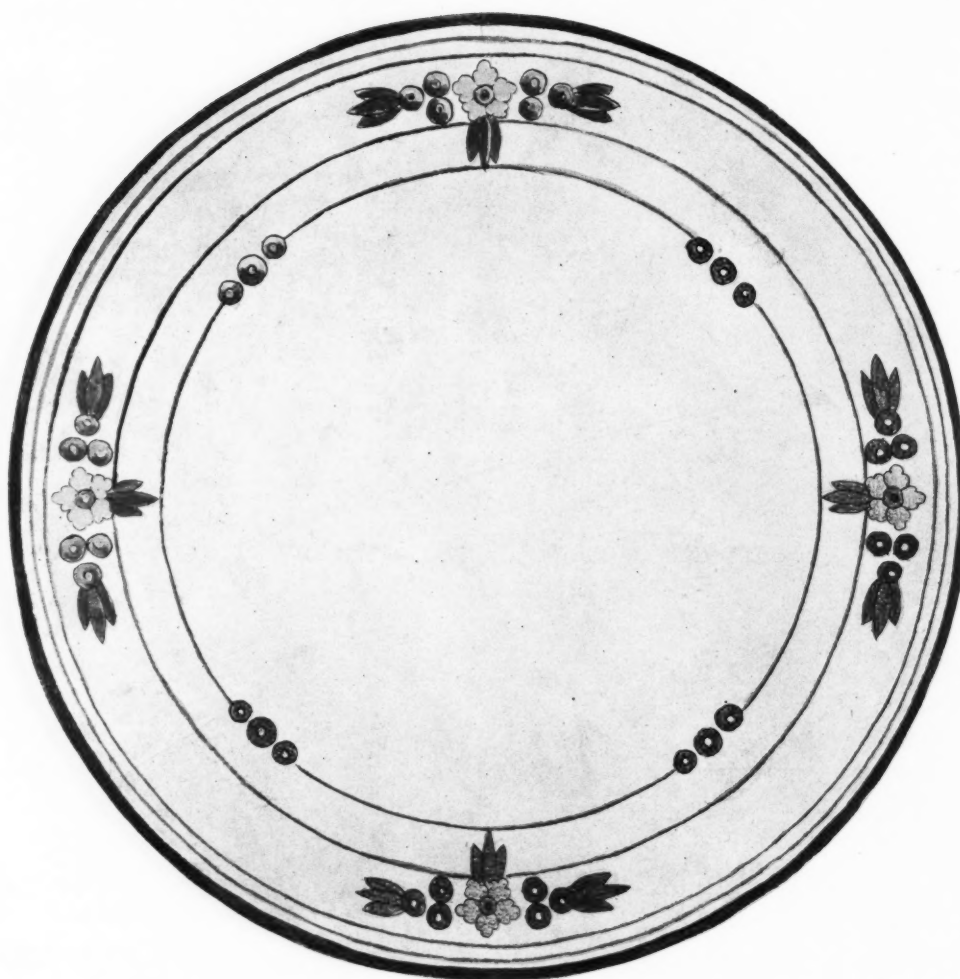
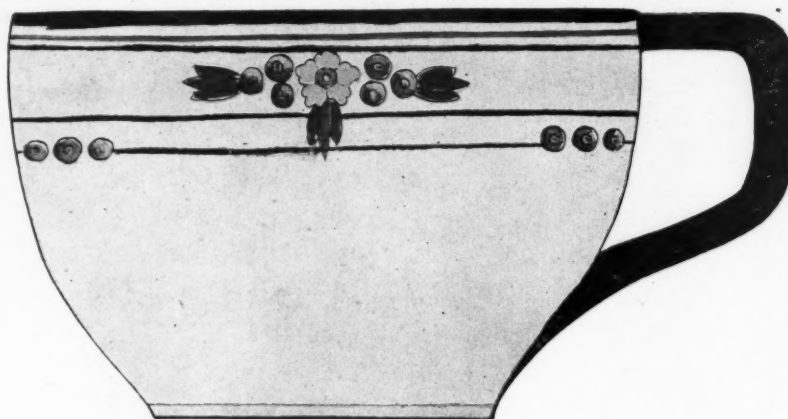
PLATE—DORA V. McCREA

Outline in Black. First two bands and motif in Gold. Third band in Moss Green. Space between second and third bands Satsuma tint. Leaves in Moss Green shaded with Brown Green. Flowers in all colors.



MILK WEED—M. H. WATKEYS

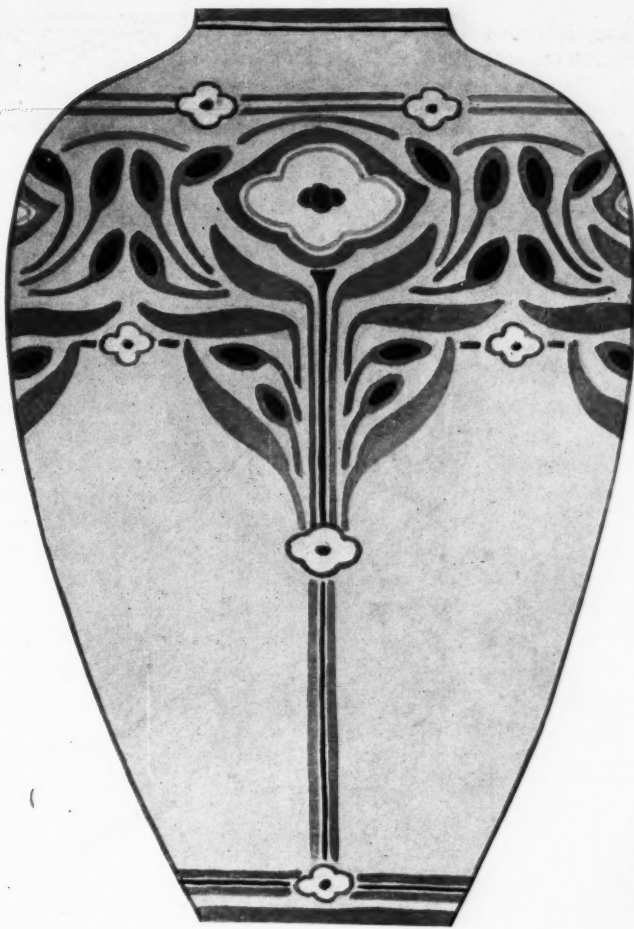
Outline with Black. Blossoms are a very thin wash of Blood Red with a touch of Violet shaded with the same with a little Shading Rose added. Stems and light leaves are Apple Green, Albert Yellow and a little Dark Grey. Dark leaves Green, a little Yellow Green, Brown Green and Dark Grey. Background Pearl Grey and Apple Green.



CUP AND SAUCER—M. C. McCORMICK

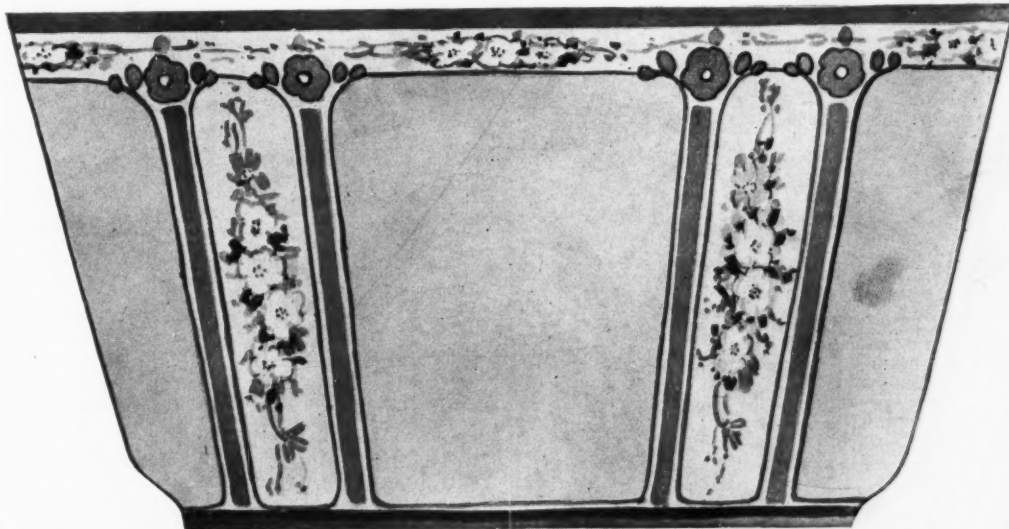
FLOWERS are all in enamel, made of a mixture of two-thirds Aufsetzweiss, one-third hard white enamel. The center flower is yellow, made of Silver Yellow toned with Deep Purple. Leaves, Apple Green toned with Deep Purple and a little Brunswick Black. Add sufficient enamel to make two tones of green, making center leaf the lighter and two either side the darker. Buds are of Dark Blue toned with a little

Brunswick Black. Dot in center, Yellow. The lines are all gold with the exception of the one next to the outside edge, which is Dark Blue, made of the same mixture as the blue flowers only without the enamel. This may be made in one firing if it is dried after the outline is finished, and then the enamel very carefully filled in.



VASE IN GOLD AND LUSTRES—ALBERT W. HECKMAN

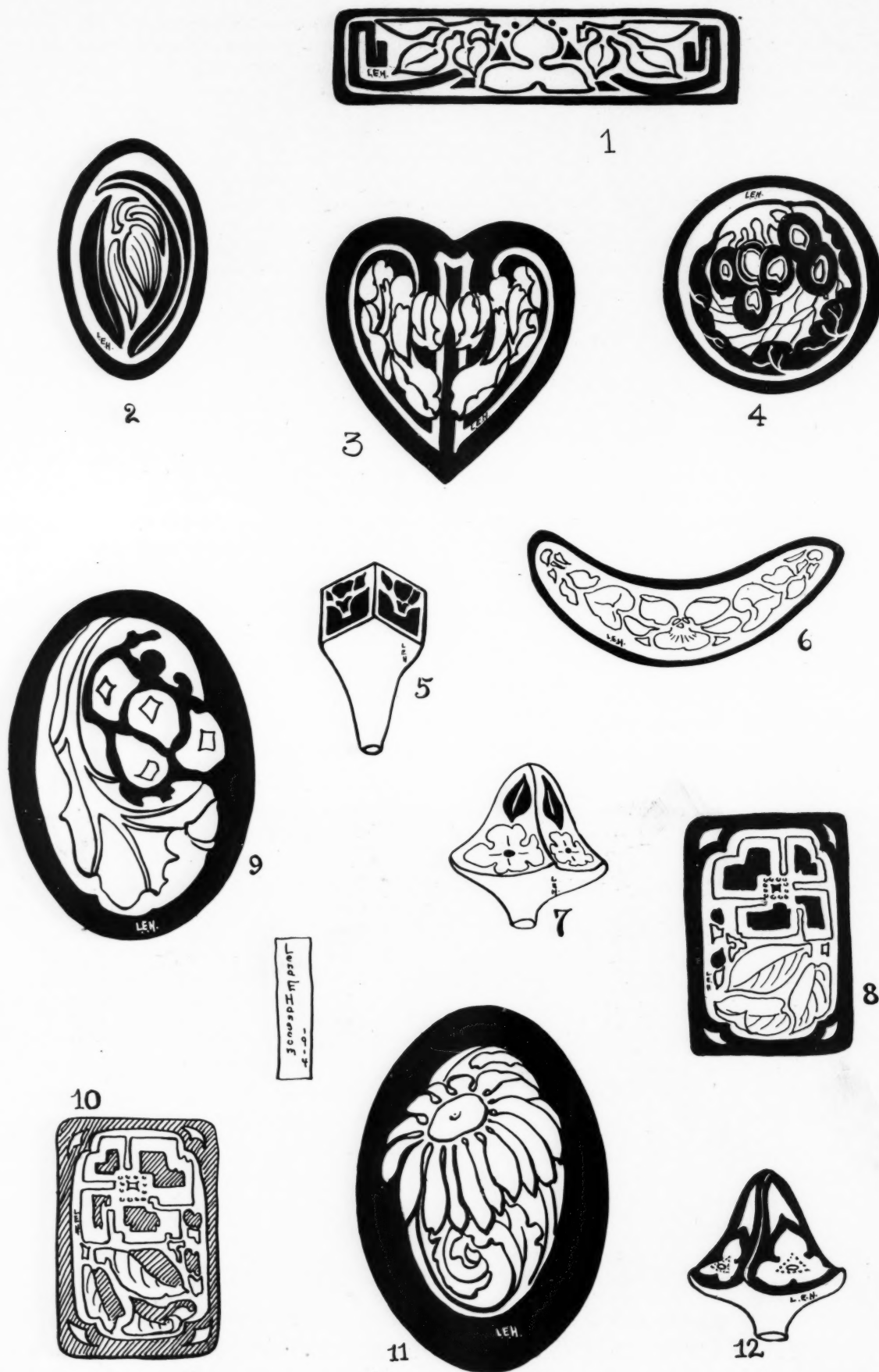
First Fire—Paint in the whole design with Roman Gold. Second Fire—Give the whole vase a wash of light Green Lustre. Wipe out the whites and paint with Yellow Lustre. Third Fire—Go over all the gold and paint in the darkest parts of the design with Empire Green.



FORGET-ME-NOT BOWL—ALBERT W. HECKMAN

THE outer bands and fine lines in design are of Green Gold. The conventional flowers, buds and broad bands are of hard Blue enamel. Background panels are of Grey Green. The forget-me-nots in panels and around the top of bowl are in natural colors. For the lightest flowers and buds use Deep

Blue Green and Peach Blossoms. For the darker ones use Banding Blue and Violet. Leaves and stems are Yellow Green and Shading Green. Green Gold may be used instead of Blue enamel if desired.



MEDALLIONS AND HAT PINS IN BRIGHT COLOR AND GOLD OR LUSTRE AND GOLD—LENA E. HANSCOM
(Treatment page 55)

MEDALLIONS AND HAT PINS (Page 54)

Lena E. Hanscom

NO. 1. The background is Copenhagen Grey with just a touch of Russian Green. The leaves are Apple Green. The flower form, also the stems and little dots and triangles are Banding Blue with a little Copenhagen Grey. Outline with Shading Green. The band around the edge is Gold.

2. Outline with Black, using the water mixture and a little mucilage. The background is Russian Green. The flower is Banding Blue, shaded with Violet No. 1 or 2 at the tip of the petals. The leaves are Royal Green. Then the lower part of the background is dusted with Banding Blue, just a very little, dusting over the design and background together.

3. The stems are Olive Green and the sepals Moss Green, with Olive at the tips. The petals are Violet No. 2. The turned-over petals and spur are Roman Purple. The whole background is Gold.

4. Outline with Black, water mixture. The berries are Capucine Red with a rim of Blood Red. The inner part of the leaf is Royal Green, and the turned-over edge is Shading Green. The background is Gold.

5. The petals of the flower are Peach Blossom and Blood Red. The leaf form is Apple Green shaded with Royal Green. The stem of the flower is Shading Green and Royal Green. The whole background is Peach Blossom with just a touch of Blood Red.

6. Background Air Blue. Flower and buds, Violet No. 1, shaded with Violet No. 2 and a little Roman Purple. Centers Apple Green, leaving a little white. Center Egg Yellow with an accent of Carnation. Leaves Grey Green and Shading Green. Outline Black or Gold like the rim.

7. Outline in Black. Flower is Peach Blossom shaded with Blood Red. Leaf and center of flower Shading Green. Background Apple Green.

8. Outline with Black, then paint in dark part of flower, and center and background with Dark Brown. Paint the shadow side of the leaves with Olive Green. Paint the rim in Gold.

Second Fire—Wash Light Green Lustre over the entire leaf, stems and little calyxes. Then wash Yellow Brown Lustre over the flower, buds and background. The Gold on the edge is washed over with Yellow Lustre.

9. Outline quite firmly with Black. The background has one application of Pigeon Grey Pearl Lustre, put on with quick, not too even strokes. The inside of the leaf and stem is Dark Green Lustre. The border and the highlights of the berries are Gold. Give the rest of the berries a light coat of Ruby Lustre, also the turned-over edge of the leaf.

Second Fire—Go over the Gold. Then wash over the berries with Yellow Lustre and the edge of the leaf with Yellow Brown Lustre.

10. Paint in center of the petals with Rose. Outline flower and buds with Ruby, water mixture. Outline leaves, stems, etc. with Royal Green. Rim is Gold, outlined with Banding Blue. Leaves, Grey Green Lustre. Do not pad it.

Second Fire—Go over flower and buds with Rose Lustre. Go over background and leaves with Pigeon Grey Pearl Lustre and go over Gold border once more.

11. The daisy is left white, shaded with Copenhagen Grey and Pearl Grey. The center is Yellow Brown. The leaf is Royal Green. The background is Dark Brown. Outlines are Black and border is Gold;

Second Fire—Go over center with Yellow Lustre. Go over flower with Pigeon Grey Pearl very lightly, the leaf and stem with Light Green Lustre and the background with Yellow Brown Lustre. Go over the Gold rim once more.

12. Background is Gold. Leaf and under part of hat pin is Dark Green Lustre. Center of flower Ruby Purple, then washed over with a thin wash of Violet Lustre.



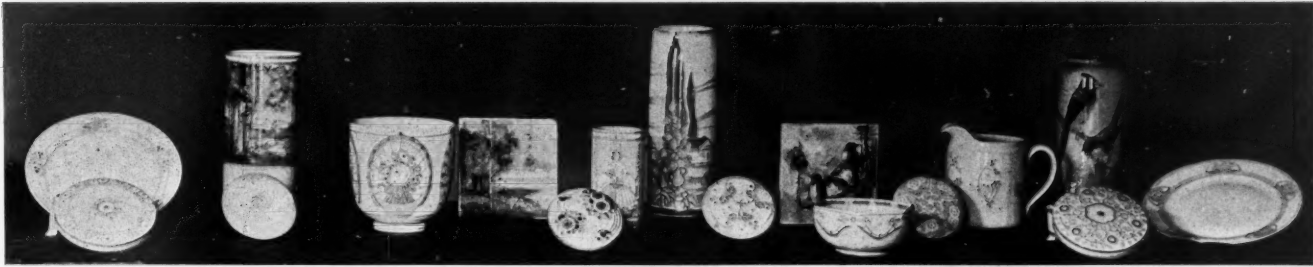
WORK OF KREIS ART STUDIO, MARION, OHIO



PLATE, CONVENTIONAL PEACOCK—EDITH ALMA ROSS

PAIN'T the birds with a green made of Grass Green, Dark Green and a touch of Brunswick Black. Paint in the lower triangle feathers with Mason's Blue—the upper or central five are a medium tint of Blue and the lower five are a Deep Blue. The little eye or oval spot on these triangles are put in with Gold.

The eye of the peacock is the white of the china. The oblong black ornaments in the inner band are Brunswick Black and the fine line connecting them is Gold. The pale wash behind the birds is a solid band of Gold and all the birds and feathers are outlined with Brunswick Black.



Mrs. C. A. Lutzen Clara C. Chick Mrs. C. L. Dean Clara C. Chick Mrs. A. D. Harman Mrs. C. L. Dean Mrs. E. L. Brown Floy Dunham May Carpenter May Carpenter Mrs. H. W. Barr Floy Dunham

MRS. CHERRY'S CLASS IN LINCOLN, NEBRASKA

MRS. K. E. Cherry spent the week June 8th to 15th in the Coover Studios. Those taking the course of lessons were: Mrs. C. A. Lutgen, Auburn, Neb.; Mrs. H. M. Barr, 2217 Howard St., Omaha; Neb.; Miss A. May Carpenter, Mansfield, La.; Estelle Ennis, Mrs. C. L. Dean, Miss Floy Dunham, Lincoln, Neb.; Miss Clark Chick and Mrs. A. D. Harman, Hastings, Neb.; Mrs. E. L. Brown, Parker, S. D., and Miss Nadine Blosser, Norway, Kansas.

Others doing special work in china and water color were Mrs. E. C. Salisbury, 427 No. 5th St., Mrs. S. D. Ruth, 401 Florence Ave., Miss Davis, 1005 Market St., Beatrice, Neb.; Miss Edna Green, Mrs. Nettie Shugart, Pauline Geiser, Lincoln, Neb.

The interest centered on the work in enamel designs and in attractive landscape, bird decorations, and a number of pieces in dry dusting were done.

The illustrations are representative pieces, those on Satsuma being all in enamel. The vase with figure was combined with panels of hollyhock and dainty enamel border above. The landscape vases were particularly fine. The landscape and bird tiles show possibilities for pleasing decorations for these. The plates and Belleek bowl were very pleasing in dry dusted colors.

Mrs. Cherry's visit to Lincoln practically brought a summer school to this section. From Lincoln Mrs. Cherry went to St. Paul and Minneapolis and in August will be in Seattle and San Francisco.

(It is regrettable that the photographs sent for illustration do not do justice to the work. Photographs of large groups in which each piece is small, cannot show the decoration plainly. It would be better to illustrate only two or three pieces plainly than to crowd too many pieces in one group. Ed.)



Nadine Blosser Mrs. C. L. Dean Nadine Blosser Mrs. E. L. Brown

A B C D E
F G H Harry

SUGGESTIONS FOR INITIALS



CONVENTIONAL FLOWER DESIGN FOR SMALL PLATE—MAY B. HOELSCHER

OUTLINE with Black. Bands and leaves are Green Gold. Flowers are painted with a thin wash of Deep Blue Green and a little Sea Green or Turquoise and shaded with Banding Blue. Centers of flowers are Yellow Brown shaded with Dark Brown. The calyx of buds is Apple Green shaded with Shading Green and a little Brown Green.



BOWL (Supplement)

Dorris Dawn Mills

TRACE design and outline in India Ink; tint with Moss Green to which has been added a little Albert Yellow. Clear out dark design and white flowers—paint darkest part in same mixture of Green only darker. Centers of flowers Albert Yellow real dark; then fire. Part around flowers same mixture only lighter than design. This can be outlined in Silver or made without an outline.



TEA SET (Supplement)

Adeline More

OIL the darkest blue tones in bands and conventional flowers and dust with Dark Blue for dusting. Oil green in conventional leaves and dust with Florentine Green. Paint the realistic flowers with a very thin wash of Deep Blue Green

for the light flowers, add a little Banding Blue for the next darker ones, a little Copenhagen Blue for the darkest tones. Leaves are Apple Green, Yellow Green, and a little Brown Green, add Shading Green and a little Dark Grey for the darker ones. Apple Green and Copenhagen Blue for the shadow leaves. Background is Banding Blue, Violet and Deep Blue Green. Paint in the Gold and fire.

Second Fire—Oil the light blue in conventional flowers and the blue borders and dust with 1 part Grey Blue and 1 part Ivory Glaze. Retouch flowers with same colors as in first fire where it is necessary and also retouch Gold.



ANSWERS TO CORRESPONDENTS

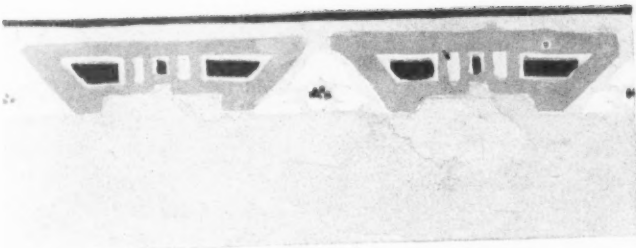
MRS. N. G. M.—Can you tell me if there is anything particular about Black Lustre in applying? Does it have to be pounced? Orange does, does it not? I have never used either and want to use them on a study (Supplement to *Keramic Studio*, July 1902, *Coffee Set* by Miss E. Mason)

It is not necessary to pounce either the Black or Orange Lustre unless you are covering a large surface and cannot get it even. If you put a drop or two of Lavender Oil in the Lustre it will keep open a little longer and is easier to apply.

E. V. M.—Please tell us the cause, when we light the asbestos the flame goes down instead of up, the burner is not covered, and there is a good draught.

If the smoke goes down as well as the flame it is due to either dampness or the flue must be choked up.

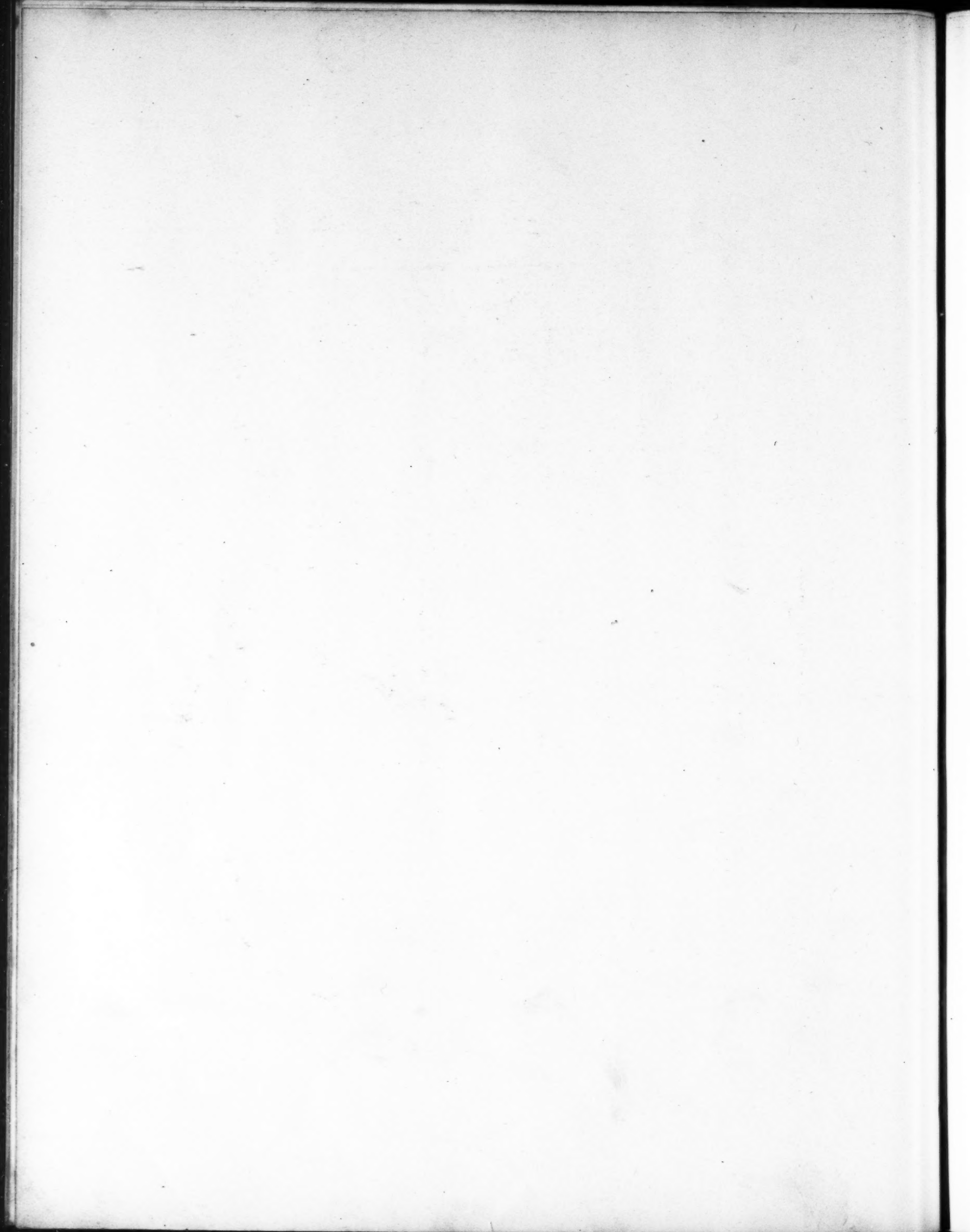
M. D.—I.—How do you color Satsuma ware? I put a Satsuma vase

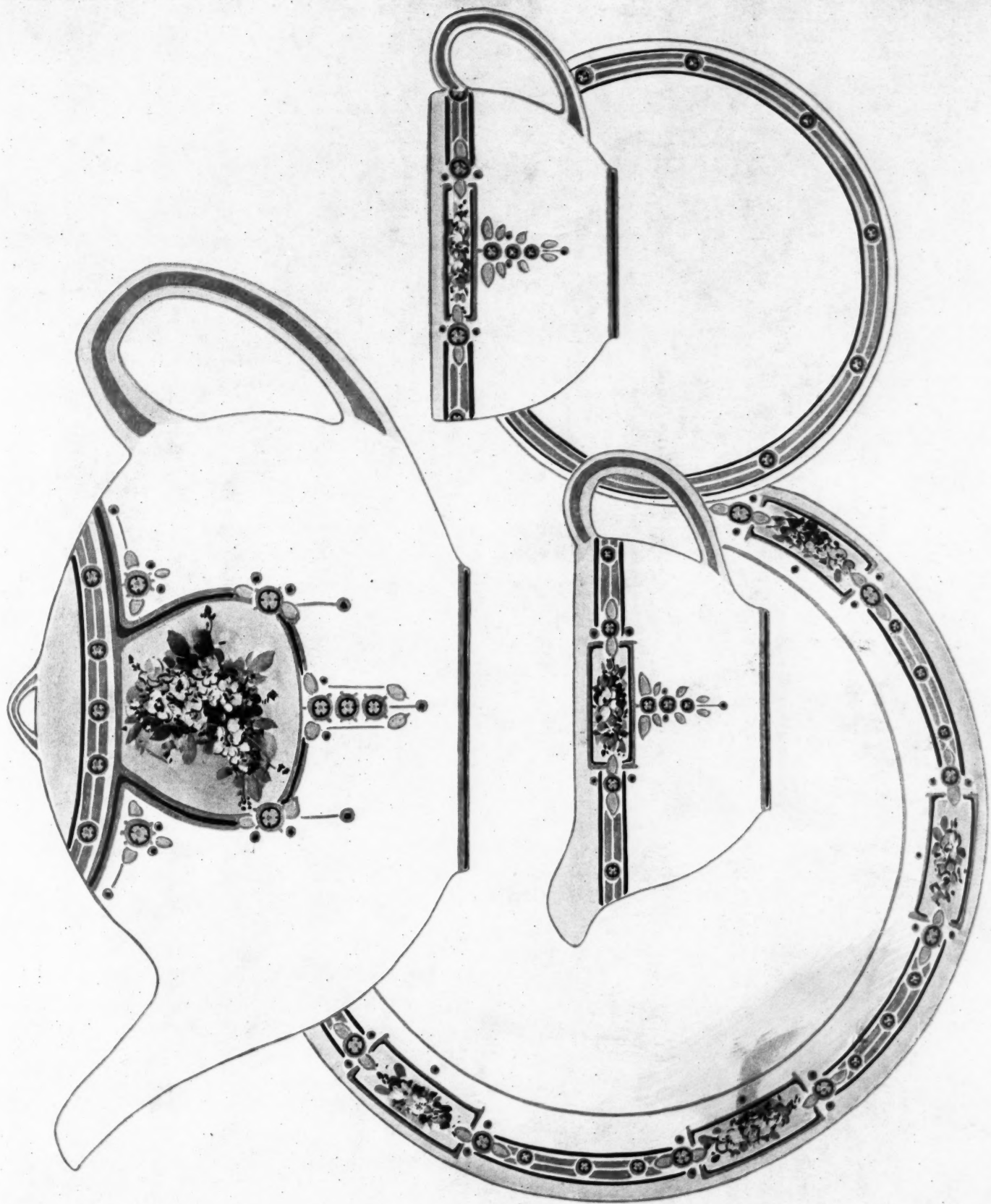


BOWL, ORANGE BLOSSOM MOTIF—DORRIS DAWN MILLS

AUGUST 1915
SUPPLEMENT TO
KERAMIC STUDIO

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TEA SET-ADELINE MORE

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in a big kettle of Black Ceylon tea and let it boil for three hours. It turned out spotted. How strong should the tea be?

2—Can red and green gold be used over liquid gold?

3—What makes little pimples appear on painted china after a firing? What causes unglazed spots to appear?

1.—You did not use the tea strong enough, it should be very strong and the leaves should be removed before putting the china in, or you might try to color the crackle with a solution of aniline color.

2—Yes they could be used over the liquid gold.

3—Do the pimples appear on the painted or unpainted surface? If on the unpainted it may be because of a poor grade of china. Probably the unglazed spots were on before the firing and you did not notice them, but if not, and if the unglazed spots are on the color, it may be caused by dampness in the kiln.



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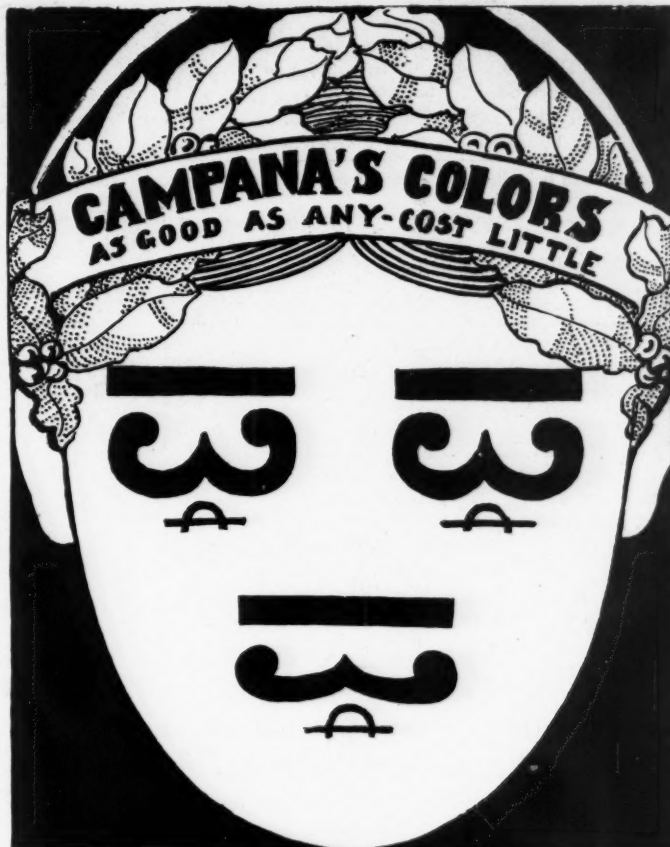


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